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American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.
Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
George Busse, 12 West 28 St.—Printseller.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 720 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 709 Fifth Ave.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
McDonough Art Galleries, 20 West 34 St.—Modern Paintings.
E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Powell Gallery, 983 Sixth Ave.—American paintings.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains, and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Jacques Seligmann, 705 Fifth Ave.—Works of art.
H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works or art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Spanish Art Gallery—Primitive paintings and antiques.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

"THE FALLEN IDOL."

The Hon. John Collier's "Fallen Idol" which will probably be the "Picture of the Year" in the Royal Academy Exhibition of 1913, forms another in the series of those anecdotal pictures in which this artist excels and of which those entitled "The Cheat," "The Confession," and "The Sentence of Death," have already gained him renown as a painter of "problem" canvases.

The question as to what it is that has preceded the situation portrayed in this year's painting, is already causing considerable discussion, but the artist has no explanation to give us; he prefers to leave the answer to our imagination.



THE FALLEN IDOL,

By the Hon. John Collier.

Reproduced from photo by courtesy of Geo. Pulman & Sons, London.

TURNERS FOR BOST. MUSEUM.

It is reported that the relatives of the late Francis Bullard of Boston, who died Feb. 6 last, have decided to carry out his wishes and present to the Boston Museum his collection of Turner engravings, together with the collection purchased before his death from Mr. W. G. Rawlinson, of London.

For a considerable period Mr. Bullard pressed Mr. Rawlinson to sell the collection to him with the intention of presenting it with his own collection to the Boston Museum. Mr. Rawlinson finally agreed to sell at a figure little more than what he paid himself, plus about 2 per cent to cover the cost of insurance. But shortly after the purchase was ratified, Mr. Bullard died.

There are few finer collections than this, though the British Museum possesses one that outranks it. This fact made it easier for Mr. Rawlinson to sell the engravings which he had been collecting for about forty years. He says that Turner is better represented in public and private galleries than any other British artist.

The value of Rawlinson's collection lies chiefly in the fact that it contains a number of plates showing Turner's corrections in the trial proofs. In most cases these proofs are richer in tone and convey the spirit and character of the landscapes with greater impressiveness than is found in later proofs. Those engraved by Turner himself are the best.

The first of Turner's Liber drawings was made in 1806 and others followed until about 1815. Fourteen issues of the publication were given to the public, each part containing five plates covering the whole range of landscape art. An additional plate was included on one occasion as a gift to subscribers, making seventy-one drawings in all. Ten other plates were begun and part of them completed but never published. These were intended for the fifteenth and sixteenth numbers.

The publication of the Liber Studiorum is ascribed by some critics chiefly to Turner's desire to show his work to the public of the day, in rivalry of Claude, who then was the fashion. The plates cost subscribers five shillings apiece. At one time, early in the 19th Century, many were thrown away as worthless. Then their values began to rise until single proofs have brought well over \$1,000.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edwards Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Levesque & Co.—Ancient and modern paintings.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objets du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Misapplied Art, 111 East 59 St.—Exhibition for Lighthouse for the Blind to April 22. Admission 25 cents.

Berlin Photograph Co., 305 Madison Ave.—Exhibition of decorations on silk, paintings, drawings and lithographs, by Charles Conder, to May 3.

Carroll Studios, 64 West 38 St.—Oils by Josephine Ames Morton, Murals by Fred Dana Marsh, to April 26.

Charles Gallery, 718 Fifth Ave.—Elizabethan panelled banquet hall, from Rotherwas House, England, on exhibition until June.

Crosby & Co., Broadway & 74 St.—Exhibition of portraits by Max J. Spero, to April 30.

Durand-Ruel & Sons, 6 West 36 St.—Oils by John Lewis Brown, André D'Espagnat and Zandomeneghi, through April.

Ehrich Galleries, 463 Fifth Ave.—English Landscapes to Apr. 30.

Folsom Galleries, 396 Fifth Ave.—Exhibition of paintings by Howard Russell Butler, April 19-May 3.

Graff Gallery, 19 East 33 St.—Old English mezzotints, after Reynolds and Lawrence, to April 30.

Italian National Club, 11 East 44 St.—Paintings and drawings by Joseph Stella, to May 10.

Kennedy & Co., 613 Fifth Ave.—Water-color portraits and sketches by Elinor M. Barnard, April 30.

Knoedler & Co., 556 Fifth Ave.—Pastel portraits by Clara T. MacChesney, to April 26. Etchings by Meryon, Whistler and D. Y. Cameron, commencing April 21. Portrait of Cardinal Farley by Nelly Harvey.

Macbeth Galleries, 450 Fifth Ave.—New Group 25, American Painters. Works by Blenden Campbell, April 15-30.

MacDowell Club, 108 West 55 St.—Eighteenth and last group exhibition of the season, to April 29.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 550 Fifth Ave.—Exhibition of selected paintings, April 22-30.

Moulton & Ricketts Galleries, 537 Fifth Ave.—Colored Prints after Early English Painters by Sydney Wilson.

National Academy of Design, 215 West 57 St.—Annual exhibition closes to-morrow. Admission, 50 cents. Sundays 1-6 P. M.

National Arts Club, 119 East 19 St.—Exhibition of works by six American painters, through April 27.

N. Y. Public Library—Spring Exhibition of Recent Accessions.

Photo Secession Gallery, 291 Fifth Ave.—Exhibition of Caricatures by Marius De Zayas, to May 20.

Powell Gallery, 983 Sixth Ave.—Sketches and Studies of Versailles, Southern France and Italy by Carroll Beckwith, Apr. 30.

Pratt Institute, Brooklyn—Paintings by Robert V. V. Sewell, to May 1.

Prinze Bros. Galleries, 306 Fulton St., Brooklyn—Paintings by Harry Roseland, to April 30.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Walter Dean Goldbeck, sculptures by Joseph Mario Korb, through April 22.

Snedecor Galleries, 107 West 46 St.—Paintings by Francis May Simonds, to April 25.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

AUCTION SALES CALENDAR.

Silo's Fifth Avenue Art Galleries, 1, 3 and 5 West 45 St.—Modern and composed pieces of furniture and art objects from the stock of H. O. Watson & Co., Apr. 25 and 26, at 2:30.

EXHIBITIONS NOW ON.

English Landscapes at Ehrich's.

An exhibition of specially selected and admirably chosen English landscapes, of the 18th century, is on at the Ehrich Galleries, 463 Fifth Ave. Although small (only thirteen canvases are shown), the display is one of rare and beautiful quality, and is therefore of marked importance, both to the connoisseur and to the general art public, who will find not only pleasure, but a distinct education in the

study of the works, the beauty of which is so ably enhanced by the harmonious hanging. The exhibition is so uniform in quality that discrimination is difficult. There are five beautiful examples of George Morland, typical in subject and rare in color quality, "Shepherd Tending His Flock", "Shepherds", "Boy With Pigs" and "Pig Sty", are such examples of the painter's work that are rarely seen in a single collection, and there is a "Winter Scene", by the same artist which is permeated with sentiment and "painter's quality," to an unusually marked degree. There are two remarkable Constables, "Road to the Farm", a large clear-aired and beautifully-toned work is a truly remarkable example, and "Landscape", equally important. A Richard Wilson, "Landscape with Figures", with rich color and unusually interesting composition, makes a decided personal appeal. John Crome's ("Old Crome") "The Old Mill", is here and its deep and luscious quality excellent composition and the rare knowledge it exemplifies, attract and hold the observer. "Skirts of the Woods", by Gainsborough, is charming in design and typical in every respect, and is one of the chief attractions of the display. There are also delightful works by Jules Francois Burgoin, Julius Caesar Ibbetson and Francesco Zucarelli, all students of the English School. Altogether it is a thoroughly good and interesting exhibition.

Americans at Macbeth's.

The two exhibitions which opened at the Macbeth Galleries, 450 Fifth Ave., last week to continue through Apr. 28, will be the last of the season. The upper galleries are devoted to the works of a group of twenty-five American painters, and include examples of Paul Dougherty whose "Storm Quiet," seen at the Spring Academy exhibition, holds the observer in the present display. John F. Carlson's "Snow Bound Brook" is a typically good example, and F. S. Church's "Love Birds" is an alluring colorful bit. Charlotte Coman has one of her familiar hillside subjects, and Paul Cornoyer is represented by a faithful and interesting street scene, "Afternoon, Madison Square." Emil Carlsen's two beautiful examples well represent him. Albert Groll's large canvas, "Hopi Indian Land", looks good here, and F. W. Kost's "Dunton Lake" and "A West-hampton Landscape", simply and tenderly rendered, find him at his best. They are charming in color and appealing in composition. Frederick Ballard Williams shows two typically good works and "Hills in February" and "Evening", by Leonard Ochtman are gems. "New York Library", by Edmund Greacen is lovely in color and cleverly painted. A. T. Van Laer's "The Frozen Brook", is a tender and well-composed work. The other exhibitors are Rockwell Kent, Ernest Lawson, Kenneth H. Miller, Charles W. Hawthorne, Johana K. Hailman, Ivan G. Olinsky, whose "Anita" is a most successful performance. Guy Wiggins, W. M. Paxton, Charles M. Young, Karl A. Buehr, W. Gedney Bunce Alson Clark and Gardner Symons, who is represented by one of his perpetual winter landscapes.

In the lower gallery there is a collection of decorative paintings, portraits and portrait drawings by Blenden Campbell. It is an interesting and varied exhibition and reveals the artist's feeling for color and joyous and charming compositions. "Girl and Swans", a high-keyed work is one of the most appealing. "Frieze Typifying Joy", "The Bather" and "Mother and Daughter", are strong and interesting canvases. "Young Girl Draw-

ing" and "Portrait of a Skater" are unusually attractive presentments of children. The portrait drawings are well worthy of study. They are delicately and lightly handled, but there is a sureness of touch about them that shows at once masterly manipulation of the medium. Among the subjects are presentments of James Earl Fraser, Miss Flora Whitney, John Harlow, Mrs. Wallace Risley, Miss Alice F. Campbell and others.

Beckwith at Powell's.

An interesting exhibition of some forty-five small pictures and sketches by Carroll Beckwith is on at the Powell Gallery, 983 Sixth Ave., through May 3. The paintings shown are the result of the artist's stay abroad during 1910-11, and are colorful and faithful presentments of Italian, Southern France and Versailles subjects, in the choice of which, as well as in their execution, the artist displays that markedly good taste and culture which has always been so characteristic of his art and of himself. The works are charmingly hung on panels of soft rose silk which happily enhance their beauty and richness of color. Among the Italian subjects are "Gate of Rasponi", lovely in design and feeling; "After-glow, Villa Rasponi", "Gate of the Villa Falconiere, Frascati" and the "Lake of Falconiere", all richly colored and decorative works. The subjects painted in Southern France are equally charming, full of the atmosphere of the places they represent—"Bay of Cannes", "Le Donjon of Polignac", "Down by the River", "Le Puy at Sunset" and "Head Waters of the River Loire", are a few titles of an unusually attractive group. There are fourteen pictures of Versailles, some of them shown earlier in the winter, at the Century Club and highly commented upon by this journal. They are welcome here and prove an attraction. It is a show that affords much pleasure.

Wilson Mezzotints at Moulton & Ricketts.

At the Moulton & Ricketts' Gallery, 537 Fifth Ave., there is a choice collection of mezzotints by Sydney E. Wilson, one of England's most eminent mezzotint engravers. Rarely has the New York art public had an opportunity to enjoy such beauty and delicacy of color and faithful renditions of the original works, with their true expressions and atmosphere, as the artist here displays, and whether the works be after Reynolds, Romney, Hopner, Greuze, Gainsborough or Hopner, there is always that close association with the original paintings that bespeak the artist's serious study and great knowledge of his craft. What could be more alluring, excepting the painting itself, than his engraving of "Lady Hamilton", as Bacchante, or "Nina", after Greuze, or "Lady Hamilton, as Nature", after Romney. But there is Gainsborough's "Duchess of Devonshire" and his "Lady Sheffield" and "Lady Pell", after Lawrence, and a host of others equally interesting.

Portraits by Clara T. MacChesney.

Fifteen pastel portraits by Clara T. MacChesney occupy one of the lower galleries at Knoedler's, 556 Fifth Ave., through April 25. The works mark a decided advance and show her continued, sincere and honest study of nature. They are delicately and beautifully colored, and she has handled her medium with a lightness and sureness of touch that tell. Her portrait of "Miss Muriel Clark" is a charming rendition of childish character, lovely in color and feeling; "Miss Kathleen Hayward" is free and is an interesting composition; "Miss Ella O'Day" tender yet strong and "Nancy and Her Dog" a sincere and interesting work of art. Of the Genre pictures, there is "The Bath", glowing in color and good in design, and "The Reader" is a vibrant, sterling work, and "Chester," "Master John H." "Master Sinclair" and "Master Frank Earle Hayward" reveal her intimate study and understanding of the child nature.

The "Fakirs" Show.

The Fakirs' Annual Exhibition, which was held at the Art Students' League, 215 West 57 St., from April 14 to 18, was, as usual, a riotous affair. Matisse, Picabia and the Futurists and Cubists did their part in an inspiration for the students, but the exhibitors at the Academy were not neglected. Hugo Ballin's "Butterflies" was cleverly faked by A. Mizrakjians, who was awarded the first prize of \$25.00 for the work. The second prize of \$15.00 went to A. F. Bradley, Jr., for his "Blubber and Blister," a take-off on Jean McLane's "Brother and Sister," and D. Vaughn's "Beatin' It," signed Cecilia Beaux, was awarded the third prize. The jury of award included Thomas Fogarty, Luis Mora, Adolph Triedler, George B. Bridgeman and Will Foster.

Etchings and Water-colors at Kennedy's.

An unusually well selected exhibition of rarely interesting etchings is on at the galleries of Kennedy & Co., 613 Fifth Ave., to continue through the end of the month. Especially noteworthy are a group of Hedley Fitton's beautiful church interiors, and exteriors, with their delicate and intricate traceries of line so firmly and surely revealed by "the needle." His original of "St. Etienne du Mont," reproduced last year so successfully, is here, and "Gateway, Glasgow University," "Roslin Chapel," "Picadilly Circus," a lithograph, and "Rue Barbet, Paris," are remarkable examples. Stanley Anderson's works are among the best of the etchers. In the present exhibition there are some thirty examples full of atmosphere, and in their splendid light and shade there are satisfactory suggestions of color. His "St. Paul's and Waterloo Bridge" is one of the best. Not less strong and interesting are the works of Johnstone Baird, Eugene Bejot, Jr., Fred A. Farrell, A. P. Thompson and William Walker. Seven beautiful works by E. M. Synge, A. R. E., are attracting attention, and there are noteworthy examples by A. Lepere, H. Macbeth-Raeburn, Nathaniel Sparks, Percival Gaskel, Albany E. Howarth and S. Leheutre. Only two Americans are represented in the group, A. V. Congdon and Thomas R. Congdon, but whose work holds well its own in the display for its atmospheric qualities, grace of line and interesting composition. At these galleries there is also a small collection of water-color portraits and sketches, by Elinor M. Barnard, an English painter who has been spending a few months in this country, executing portrait orders. She shows an unusually good color sense and renders her subjects in a firm and direct manner. A portrait of Miss Violet Asquith, delicate in treatment, is said to be a good likeness; "The Pink Bow," a presentment of an American child, is broadly painted and a charming rendition of childish character. "Edward Barnett, Esq.," is strongly modeled and "Miss Jean Powrie" is excellent.

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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.

Press View Apr. 23
 Opening of exhibition Apr. 24
 Closing of exhibition June 30

NEW HAVEN PAINT AND CLAY CLUB, Free Public Library, New Haven, Conn.

Closing of exhibition Apr. 26

SOCIETY OF WASHINGTON ARTISTS Corcoran Gallery, Washington, D. C.

Opening of exhibition Apr. 12
 Closing of exhibition Apr. 28

WITH THE ARTISTS

One of Edward Potthast's important pictures painted at Lake Louise was recently sold in Chicago. Several canvases were purchased in this city by private collectors during the winter. At his Gainsborough Studio he has recently completed two Canyon pictures in which he has introduced an unusual picturesque quality.

Dewing Woodward left recently for her studio in the Catskill Mts. She engaged some half dozen East Side children to accompany her, who will remain during the summer to serve as models. She expects to have some interesting work to show in the autumn when she returns.

Gari Melchers has been much occupied at his Gainsborough Studio during the winter painting portraits. He will spend a few weeks in Virginia after which he plans to go abroad.

Alethea Hill Platt will sail for Europe sometime this month. She will paint in England and Germany, and will remain until the Autumn. When she returns she will complete the building of her studio at Woodstock which she began this Spring.

Sophie Brannan whose large canvas "By the River" has been well received at the exhibition of The Society of Washington Artists, which opened in that city on April 13, to continue through April 28, is spending this month in Washington.

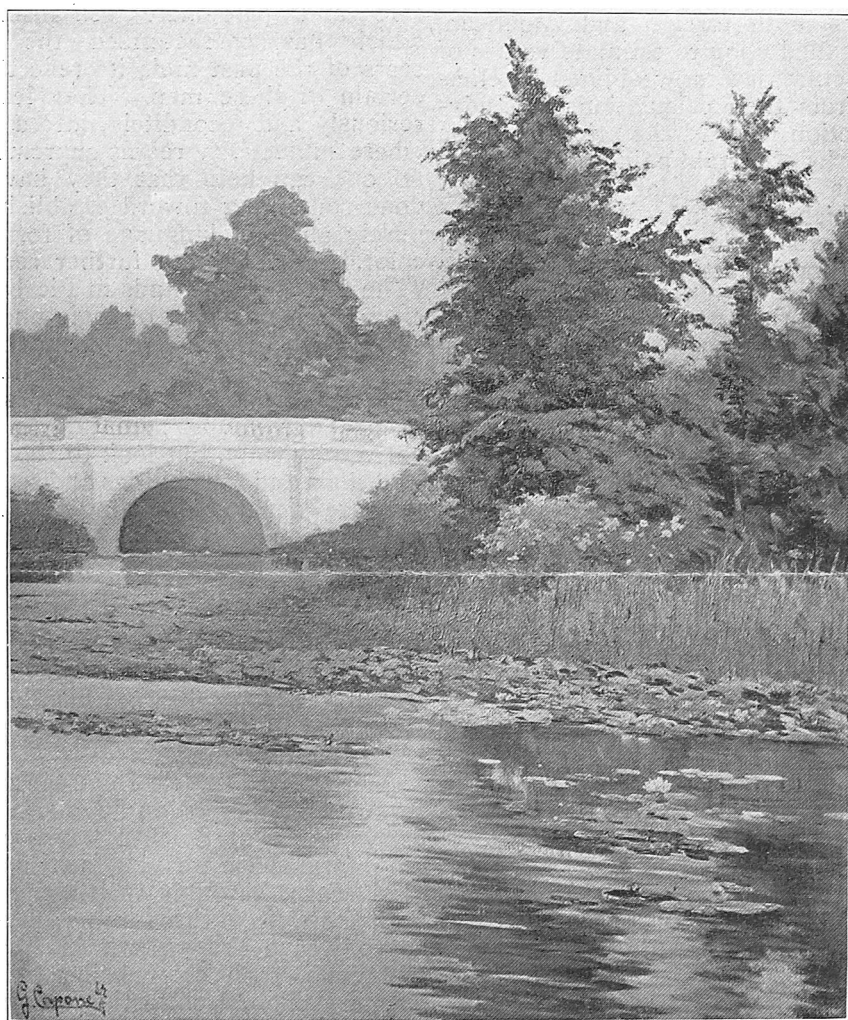
An exhibition of pottery from the Durant Kilns will be held at the residence of Mrs. Clarence Rice through April 22.

At his studio, 489 Fifth Ave., Arthur Parton is completing several of his colorful and poetic landscapes. An apple orchard, spring scene, lovely in tone and tender in feeling is of especial charm. He will paint at Arkville later in the season.

Glenn Cooper Henshaw, a native of Indianapolis, who has made New York his home for several years past, will return to his native city next week for an indefinite period, to paint portraits and street scenes. The young artist shows especial talent in the rendition of character subjects, particularly interesting does he find the street gamins which he paints with great sympathy and understanding. At a recent exhibition held at his Van Dyck studio, he displayed a portrait of James Whitcomb Riley which he painted on a recent visit to Indianapolis. It is a strong piece of character work and is said to be an excellent likeness. His street scenes painted in Paris, Boston and New York possess great tenderness and atmospheric charm. The artist's wife, Mrs. Olive Henshaw, a sculptor of decided ability, will spend the next six months in Paris working under the direction of M. Bourdelle, the famous French Sculptor.

William E. Norton's "Dutch Coast Scene" was recently sold to a collector in Boston, and his "Coast of France" was purchased in Buffalo. At his studio, 1931 Broadway, he is busy with one of his always interesting marines, which in feeling, color and composition expresses his intimate knowledge and sympathy with the subject.

Harry Roseland is holding an exhibition of a group of his recent works at the gallery of Prinz Brothers, 306 Fulton St., Brooklyn, through April 30.



POND-LILY LAKE, BRONX PARK,

By G. Capone.

Recently purchased by Mr. Fred Lawlor.

Silk Paintings by Conder.

Charles Conder, the eminent English painter, who died before reaching middle life in 1909 and whose delicate and joyous work has been exploited by the Berlin Photograph Co. in this country for the past two years, is again represented at their gallery, 305 Madison Ave., by a group of paintings on silk, fans, a few oils, and a group of drawings and lithographs. The paintings on silk are especially delicate and have a rare and beautiful decorative quality, with lovely color and a charm of romanticism that reveal a talent that was silenced all too soon. The present display of nine decorative panels has come to New York from Norway, through Mrs. Fritz Thaulow, whose husband, the gifted painter, was a close friend of Conder, and who purchased the works from Bing, the Paris dealer. They are delightful bits of decoration well worthy of inspection. The drawings and lithographs which have been placed in the inner gallery should not be missed, as they not only reveal the artist's gift for design and unusual grace of line and proportion, but many of the works betray a sense of humor and a keen appreciation of the grotesque which, while they are rendered with sympathy, are never vulgar, as through them all there is a lyrical quality that soothes and attracts.

groups of fishermen and peasants by Charles Hawthorne, some delightful atmosphere effects by Elizabeth Nourse and a characteristic "Visit to a Museum," by Eleanor Norcross, are also prominent, as are some Japanese-like views in subdued grays of the island of Tudy by Florence Este, and excellent works by Cameron Burnside, Edward Cucvel, Emma Chadwick, Marion Tooker and Roy Brown, all of them being distinctly creditable to American art.

Alexander Harrison remains faithful to his poetic portraiture of ocean waves, and Jules Stewart's portrait of Miss Spofford has distinction in line and composition.

Three portraits of women by Cecilia Beaux, "Mother and Child," "Lady with Lapdog" and "Lady with Fan," are perfect in drawing and convey impressions of absolute mundane correction, but the classic frigidity of expression when compared with the nervous energy of the best French portraits, make one wish that Cecilia Beaux would put some vigorous dashes of humanity on her palette.

Good Works by Frenchmen.

The dominating works of the French painters are a superb ceiling, "The Triumph of the Republic," for the Petit Palais, by Alfred Roll; "Repose of Reapers," by

BEAUX ARTS SALON.

The twenty-third annual Salon of the Société Nationale des Beaux-Arts was opened in the Grand Palais, by President Poincaré, on Sunday last. This year it comprises 2,724 paintings, sculptures, drawings and examples of decorative art.

American artists are particularly well represented. Among them are several masters, old and young, who honor art and their country. The places of honor assigned to them clearly prove the esteem in which they are held by the Société Nationale.

Americans Well Represented.

The Paris correspondent of the N. Y. Tribune says that places of honor are given to Gari Melchers, for his "Maternity," to Frederic C. Frieseke for his "Ballerina Putting on Her Shoes," and to Myron Barlow for his canvas of peasant life.

Walter Gay's exquisite interiors, replete with the fascinations of XVIII century furniture and upholstery, and notably the portraits, so to speak, of a pair of old pewter candlesticks on the marble mantel, are greatly admired. Strongly designed

L'Hermitte, and "Lesson in Anatomy," a Cupid dissecting a dead faun, by Gaston La Touche.

Sculpture comprises two characteristic marble busts of women by Rodin; a heroic funeral monument, to commemorate the young Duke d'Uzes (killed in the Congo in 1893), by Saint Marceaux, who presents four huge negroes paddling a pirogue, with a boylike figure of d'Uzes erect, with a French flag in the bow of the craft. There is a fine heroic bust of Chopin, by Aronson, who also exhibits a bronze bust of General Botha; a wax figure of a man playing ninepins, by Henri Vernhes; a graceful bust of the Infanta Eulalia, by Rechberg, and a fine bas-relief portrait in brown granite, of Jean d'Estournelles de Constant, by José de Charmoy.

Other American Exhibitors.

Other American exhibitors are Constance Bigelow of New York, Minerva J. Chapman of Altmar, N. Y., Mrs. Marietta Leslie Cotton, Elizabeth S. Cramer of Lake Forest, Ill., Helena Dunlap of Whittier, Cal., Ethel F. Folsom of New York, Anne Goldthwaite, C. M. Gibson, Edward Grenet, James R. Hopkins of Cincinnati, Hughitt Halliday, Vanbar Kaloo Hale, David Karfunkle of Brooklyn, Augustus Koopman of New York, Samuel J. Kennedy, Harry Lachman, George H. Leonard of Boston, Ethel Mars of Springfield, Ill., Edward McDowell of New York, John Noble of Wichita, Kan., George Oberteuffer of Philadelphia, Jane Peterson of Elgin, Ill., Ernst T. Rosen, Mrs. Lucy Lee-Robbins of New York, Julius Rolshoven of Detroit, Grace Ravlin of Chicago, Edwin Scott of Buffalo, William Henry Singer of Pittsburgh, Helena Sturtevant of Newport, R. I.; Marion Farwell Tooker of Chicago, Allen Tucker of New York City, A. G. Warshawky of Sharon, Pa., Mrs. Catherine W. Watkins and Frederick T. Weber.

Last Macdowell Group Exhibition.

The last Macdowell Club group of the season, opened at their galleries, 108 West 55 St., on Apr. 17 to continue through Apr. 29. Twelve painters constitute the exhibitors, several of whom are well known to the art public. John Sloan, who organized the group, is represented by seven typical examples, individual and strongly painted. "Woman's Work", which shows a woman on a tenement house fire escape hanging out a wash, is full of action, and "Roseate", "Sun and Breeze on the Roofs", may be noted for the same quality. Also they are good in color. James Preston has a number of landscapes, bright and joyous in color. Of the group sent by A. S. Baykinson, "Old Woman" and "Ruth" are strong, and show interesting character. Homer Boss has six works which add distinction to the display. Especially good is his "Treasure Island" with its clear light, excellent proportions and beauty of color. His "marine" is an equally strong work. J. C. McPherson's four marines are "star" works. The movement, strength and directness of rendition, which they denote, mark him as one of America's strongest marine painters. With such painting his fame must be assured. John Parker has a group of six individual and colorful works, of especial interest is his "The Road to Valley Forge", an old subject, but presented from a new and interesting point of view. It is an agreeable composition. His "Night Watch" and "The Swiss Guard" are equally interesting. Other exhibitors are James A. Paskins, W. Sherman Posts, May Ellery, Ethel Wallace, and Mary Butler.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

THE ACADEMY PRIZES.

We have been in receipt of several
letters relating to the awarding of four
prizes, in the present Academy Exhibi-
tion, to four members of the jury and
hanging committee.

We regret that we are however
obliged to defer publishing this corres-
pondence, in the columns of the
AMERICAN ART NEWS, until the return
of the Editor, at a later date, as some
of the correspondence received requires
an editorial reply.

AMERICAN ART BOOMING.

The total of sales thus far at the
present Academy Exhibition and the
reports from dealers selling Americans
and the studios, of a good market for
the best American pictures, is indeed
encouraging news, as it comes towards
the close of a dull art season. Good
prices for American paintings have
been obtained and prevail at auction
sales. Can it be that our native art is
coming to its own with the waning
demand for seemingly any but the best
and famous paintings by early foreign
masters at enormous prices?

A cable from M. Jacques Seligmann
states that the marble bas-relief, which
brought \$7,700 at the recent Lydig
sale, was sold to Mrs. Lydig as a Mino
Del Reame and not as a Mino Da Fie-
sole as cataloged.

METROPOLITAN MUSEUM.

A triptych by Ardriaen Isenbrandt
was recently purchased by the Metro-
politan Museum from Mr. Jacques Se-
ligmann. The work, which in its deli-
cacy is miniaturelike, has been hung in
Gallery 34. The center panel depicts
"The Holy Family," with "The Adora-
tion of Kings" on the left wing and
"The Flight into Egypt" on the right.
On the reverse side of the wings are
"The Annunciation" and the "Visita-
tion." It came from the collection of
Dr. Frederick Lippman of Berlin, in
the recent accession room on the main
floor is an allegorical sketch for a ceil-
ing by Tiepolo, and "An Autumn
Landscape" by Jarvis McEntee and
"Camp Meeting," by Worthington
Whittredge, purchased at the Borden
sale. An interesting collection of
Egyptian furniture dating from about
3000 B. C., and a collection of silver
purchased by the Museum from the
Palmer and Truax collections are also
placed in this room.

Appraisers and experts on modern
pictures, both foreign and American,
when called upon to estimate values of
said pictures are now obliged to elim-
inate from their calculations in study-
ing auction records, the prices paid for
the works of certain painters by former
Senator Wm. A. Clark, at any auc-
tion which he attends. It was Senator
Clarke who paid the record price of
\$42,000 for a Fortuny some years ago,
\$25,000 for a Cazin at the Plaza last
winter, and \$24,000 for an Inness and
\$13,900 for a Blakelock at the Evans'
sale recently.

RESTORING OLD PICTURES.

In discussing the subject of restoring
old pictures Herr Hermann Ritschl,
Chief Picture Restorer of the Austrian
Imperial Picture Galleries, has pointed
out that there are three divisions in the
work of picture restoring—the mechan-
ical, technical and artistic portions.

The first portion includes the application
of new canvas foundations and other me-
chanical processes. Under the second
head come the mixing, preparation and ap-
plication of the numerous solutions and
cleaning agents; the nature and composi-
tion of the colors; as well as the prepara-
tion of varnishes and saturating agents.
The artistic division of the work includes
the knowledge of old painting techniques
and the use of the different materials for
the expert restoration of the portions
affected by the ravages of time, by unskilful
cleaning, or by other causes.

The first two divisions require particu-
lar care and skill, being attended with con-
siderable risk to the paintings under treat-
ment; while being, however, indispensable.

Different treatment is required by the
various periods of art. Thus the thirteenth
and fourteenth century frescoes in the
churches of Southern Tyrol, can be most
effectively restored by retouching the parts
in a relatively good state of preservation.
The requirements of other periods are also
dealt with by Herr. Ritschl, whose con-
nection with the subject is a personal one;
his father, who had passed fourteen years
in Venice, having been engaged since 1860
in restoring works by the old Venetian
masters.

After having been treated for that pur-
pose, a painting ought not to display the
appearance of a restored work, but rather
that of a relatively well preserved original.
What is required is not merely the cover-
ing up of cracks and stains, but the con-
scientious renewal of actually defective
portions.

Care, skill and experience are all needed
in the restoration of old paintings, as well
as in the preparatory work. It should be,
however, left to the discretion of the pic-
ture restorer, to decide upon the methods
to be employed in respect to new canvas
foundations, cleaning and the removal
of outer coatings of color, which has be-
come as hard as stones.

The professional reputation of the re-
storer has to bear the consequences of
failure; his responsibility being like that
of a surgeon, to whom a human life is en-
trusted, and who will certainly not allow
himself to be influenced by non-professional
advice.

BRINTON ON "NEW MOVEMENT."

Mr. Christian Brinton in the April
"International Studio," writing a pos-
tule on the recent Armory Exhibition,
promulgates the thesis that it illustrated
"Evolution—Not Revolution in Art."
He recalls certain previous epoch-mak-
ing art exhibitions in this country, no-
tably that of Barbizon pictures shown
in Boston circa 1875, that of the Dur-
and-Ruel exhibit at the American Art
Galleries in 1886 of the pioneer French
"Impressionists," and abroad the Graf-
ton Gallery, London, Post-Impression-
ists' display in 1910.

The modern movement he finds in
no way "new" but founded upon "one
of the oldest existent esthetic prin-
ciples"—"the principle of simplifica-
tion"—the picturing of "things synthet-
ically" in the manner of the cave man.
He says, "Call it optical music, emo-
tional mathematics, or by whatever
term you choose, the productions of
[Picasso, Picabia, Bracque, Duchamp
and their colleagues cannot be dis-
missed as mere ingenious or impertinent
pleasantry. Something of that
rare and passionate self-absorption
which has characterized the great
seers of the past finds its reflection in
certain of these men. They lead us,
seriously and reconditely, into a realm
where subjectivity reigns supreme, and
no one can hold that they have not
done something toward establishing a
purely abstract language of form and
color." Mr. Brinton further remarks,
"The fact that one finds in Picabia, for
example, a mingling of logic and lyri-
cism which derives direct from the Im-
pressionists, and blends into a delicate
exaltation of a new 'Orphism,' should
inspire our young men not to paint
polymorphically, but look to their own
traditions and sensibilities and see what
they are capable of bringing forth!" Let
us hope our young men will not paint
"polymorphically." It would make too
much talk.

Another article in the April "Studio"
is by C. Matlack Price, "A Study in
Civic Planning and Municipal Archi-
tecture," which rehearses lucidly what
Arnold W. Brunner is doing in the civic
center in Cleveland.

A translated article from the pen of
Agnes Branting is on "Modern Tap-
estry Work in Sweden," where "we
are informed the weaving is with a ver-
tical warp, through which the 'pin,'
with the weft, is thrown in such a way
as to weave the pattern in freehand
technique, each color being built up
'strata fashion,' i. e., resting on another
color. The technique permits of the
execution of free lines, and the intro-
duction of different kinds of thread-
material, such as wool, linen, cotton,
silk, gold and silver."

A review of the recent "Exhibition
of the Society of Wood-Engraving,
Paris," is well illustrated with black
and white and color plates, the last, a
feature that gives the "Studio" its dis-
tinction.

In the Book Review Department,
John La Farge's "One Hundred Mas-
terpieces of Painting," and H. H. Pow-
ers' "Mornings with Masters of Art,"
are reviewed. The English critic seems
to understand Mr. Powers' book more
clearly than Mr. La Farge's, and small
wonder as La Farge's literary style of
later days, was so involved as to be
almost unintelligible.

The fake works of the Association
of Misapplied Art, which have been on
view at the Lighthouse for the Blind
in East 59 St., will be sold at auction on
April 22. President John Finley,
Charles Dana Gibson and J. Hedges
will be the auctioneers. The profits of
the sales will be devoted to the blind,
whom the lighthouse aids.

OBITUARY.

John Pierpont Morgan.

The funeral services of the late John
Pierpont Morgan, which were held on
Monday morning last, at St. George's
Church, were largely attended by mem-
bers of the family and others promi-
nent in art, finance, business, etc. After
the services here the funeral party was
conveyed by special train to Mr. Mor-
gan's birthplace, Hartford, Conn., where
the interment took place.

Charles E. Cookman.

Charles E. Cookman, well known
and much revered by a large number
of New York artists, for many years,
died at his studio, 146 West 55 St.,
on Apr. 6. He was born in Columbus,
Ohio, in 1856. Early in life he demon-
strated artistic tendencies and while
still a young man, became a teacher in
the Columbus School of Art. In 1879
he came to New York and taught in
the Osgood School, which position he
filled for several years, when he re-
signed in order to devote all of his
time to the advancement of his own
talents. He was an exhibitor at the
National Academy of Design, The
Watercolor Club, and many other im-
portant Art Associations throughout
the country. His work was usually
decorative and he had a good color
sense. He is mourned by a large num-
ber of friends, both artists and laymen,
who appreciated his rare intelligence,
keen sense of humor and generosity and
loyalty to those he cared for.

Leon Fagel.

The death is announced at the age
of 62 of the sculptor, Leon Fagel. He
was a pupil of Cavalier and Carpeaux,
and had obtained in 1875 the second
Grand Prize of Rome. After many other
distinctions he was appointed Chevalier
of the Legion of Honor in 1893, and
Officer in 1903.

Fernand De Condamy.

Advices from Nice report the death
of the painter, Fernand de Condamy.
He was a specialist appreciated for his
hunting scenes, as well as for his studies
of horses and dogs.

Dr. Carl Giehlow.

During a visit to Paris for the pur-
pose of study, Dr. Carl Giehlow of Vi-
enna lately died after a short illness,
aged 50. His special attention was
given to the works of Dürer, all the
known specimens of which were classi-
fied and described by him. During the
last fifteen years he had resided at Vi-
enna, where he was much esteemed in
artistic circles.

Eduard Sack.

After a long illness, Eduard Sack,
the genre and landscape painter, of
Hamburg, lately died there, aged 56.
In his capacity of Director of the Ham-
burg Art Association he had done
much for the advancement of the cause
of art in that city. He was noted as a
connoisseur and expert with regard to
Tiepolo paintings, upon which he had
published a volume dealing with the
works of both the artists of that name.

Friedrich Offermann.

The death is announced of Friedrich
Offermann, the noted German Sculp-
tor, at Dresden, in his 54th year. He
had studied under Hänel at the Dres-
den Academy. Among his most cele-
brated works was a life size statue of
Cleopatra, and a half length figure of
Macbeth. He had been president of
the Dresden Artists' Association, and
was a warm defender of the rights of
the profession.

Alexis Ehrl.

Professor Alexis Ehrl, sculptor, of
Nuremberg, recently died in that city.
His reputation was largely as a por-
trait artist.

LONDON LETTER.

April 9, 1913.

"Show Sunday" among the studios has given some idea of what is likely to be noteworthy among the exhibits at this year's Royal Academy, which as far as can at present be gauged, is calculated to be especially rich in the quality and number of portraits which will find a place upon its walls. Mention has already been made in these columns of Mr. Lavery's portrait group of the Royal family, which is to constitute an anonymous gift to the National Gallery; in addition to this there will be the new portrait of the King as Admiral of the Fleet, by Mr. A. S. Cope, R. A., and that of the Queen, by Mr. W. Llewellyn, A. R. A. The latter is to be presented to the United Services Club.

The presentation portrait, for the Manchester University, of Lord Morley by Sir Hubert von Herkomer shows him in his robes as Chancellor of the University, while a number of other portraits by the same artist, represent other prominent figures in the world of Science and of Letters. Of the Hon. John Collier's "Fallen Idol" I have already written.

Another subject picture which is bound to attract many admirers will be that of the President, Sir E. J. Poynter, who in addition to the portrait of the Academy Secretary, sends "The Vision of Endymion" and another entitled "A Nymph of the Sea." From Arnesby Brown, A. R. A., whose Norfolk landscape was last season considered by many to be the triumph of the year, comes another somewhat similar in feeling.

Portraits again are from Stanhope Forbes, R. A., from Seymour Lucas, and from Arthur Hacker, while George Clausen takes for his subject, studies of the backs of houses painted respectively on the morning and in the afternoon of a Winter's day.

Among the sculpture will be found a bronze of "The Spirit of Solitude," by Alfred Drury, A. R. A., and a model of a colossal equestrian statue of Lord Minto by Sir W. Goscombe John, A. R. A. The latter is to be erected in Calcutta.

The quarries of pink marble, which are the possession of the ecclesiastical authorities of Milan Cathedral, have been called upon to furnish the material for the head of "A Daughter of Erin," sculptured by F. W. Pomeroy, A. R. A. This marks a new departure so far as the sculptors of this country are concerned and since the tint of the marble is of great delicacy, it is likely to be one which will be extensively followed later. The marble is reported to be exceedingly difficult to obtain, a fact which probably accounts for the comparative rarity with which it is used.

Four small marble figures for a monument are being sent in by Bertram McKennal, A. R. A., while from Sir George Frampton, R. A., comes a marble bust of King Edward VII., destined for the memorial to be erected in the town hall of Bolton.

Sir Aston Webb, R. A., is sending an architectural drawing of the new front of Buckingham Palace, while Sir Ernest George has prepared a design for the new Southwark Bridge.

Among the women who have prepared canvases for this year's show, are Hilda Fearon whose "Green and Silver" is a study of an interior, showing a table laid with accessories of glass and silver, and Mrs. Crawshaw Williams, who has ready a picture of "Cinderella" watching the sisters depart for the ball.

A fresh manifesto as to the aims and the meaning of Futurist painting is to accompany the catalog of the exhibition of the latest works by the Italian futurist painter, Gino Severini, which opens on the 9th inst., at the Marlborough Gallery, 34 Duke St., St. James', now under the management of our late Paris correspondent, Mr. R. Meyer-Sée. A feature of this exhibition is the new series of black and white drawings of French actresses and of various types of Parisian demi-mondaines such as frequent the famous cabarets of Montmartre.

Studies of the sensation of speed, an idea with which Severini considers our modern sensibility peculiarly qualified to deal, are contained in pictures which take for their subject the stations of the Nord-Sud Railway and the Motorbuses which pursue their headlong course along the crowded streets of our cities. Some studies of dancers Severini designates as "Plastic Rhythms," while he defines "the Plastic Absolute" as the "communion, the sympathy, which exists between us, the centre of things and things themselves."

Methods which may be described as almost sculptural, have been adopted in a number of studies in which portions of the actual trimmings and ornaments worn by the originals, are moulded into the dresses of the picture. It is interesting to note that Severini's "Café Monico," which created so much criticism here, both adverse and otherwise, last spring, has been purchased by a German museum.

Selected pictures by Early British Masters and eminent foreign painters, form the Spring Exhibition at Messrs. Shepherd Bros., 27 King St., St. James'. These have been chosen with all that care and discrimination which we invariably associate with the exhibitions held at these galleries. Three fine examples of the art of Richard Wilson adorn the walls on this occasion, each marked by that sincerity and breadth of conception which distinguish his canvases. Bonington, Crome, Gillray and Morland are among the other artists whose work is included among Messrs. Shepherd's selection.

Among the tapestries contained in the collection of Sir Lionel Phillips, to be dispersed this month at Christie's, are four important panels of late 15th century Burgundian manufacture, part of a symbolic series depicting the life of Isabella of Castile, one panel of which is now in the Metropolitan Museum, New York.

Included in the sale of the famous Malcolm of Poltalloch collection, which is to take place in the same salerooms in May, is a beautiful tazza and cover of Limoges enamel, supposed to have been the betrothal cup of Mary, Queen of Scots, presented to her by the Dauphin of France. The most active season among the salesrooms is now beginning and it is likely that the next few months will see some exceptionally interesting events in this branch of the art world.

The risk engendered in removal is the principal cause of the refusal, of the authorities of Westminster Abbey, to allow the waxen effigies lodged there, to be removed to the London Museum in Kensington Palace. These effigies are of great interest, including among others the presentment of Queen Elizabeth in full-jewelled dress, of King Charles II and of that Duchess of Richmond, who figures as Britannia upon our coinage. Political heroes, such as Lord Chatham and naval heroes, such as Lord Nelson, are among the ranks of these historic figures which it is to be hoped, will some day be housed in a position more accessible to the public.

L. G.-S.

PARIS LETTER.

Paris 9th April 1913.

The national attack of nerves, of which I spoke in my letter of four weeks ago, has passed over and the sound sense of the French people is asserting itself. It is recognized that there was no ground for the alarmist campaign of the yellow press and the adjournment of Parliament for a month's holiday, before the discussion of the military proposals had even begun, has done much to restore public confidence. The natural result is a marked revival of trade and there is every reason to expect a good season. As I said in my last letter, the big dealers in works of art have done business all the time and they take a very hopeful view of the situation.

On April 7 the exhibition of the work of David and his pupils was opened by the President of the Republic, at the Petit Palais, the museum of the Town of Paris. It was organized under the auspices of the Municipal Council, by M. Lapauze, the keeper of the museum, with the assistance of M. Camille Gronkowski and the rest of the staff, and it is intended to be the first of a series of annual exhibitions of the French school.

The remarkable collection of 431 paintings, drawings, miniatures, etc., which M. Lapauze and his colleagues have brought together, is arranged with excellent taste on the first floor of the Petit Palais and approached by a special entrance. The Under-Secretary for Fine Arts, who has taken an active interest in the scheme, has lent from the stores of the State some superb furniture and hangings of the Empire period, including the famous screen in Gobelin's tapestry made for Napoleon I after David's designs. These greatly add to the attraction of the rooms and set off the pictures. The exhibition will remain open until the end of June and its success is likely to be as great as that of the Hundred Portraits in 1909 or of the Ingres exhibition in 1911.

The 67 paintings by David himself include several works of the first importance which have never before been exhibited. For instance Count Xavier Branicki has sent, all the way from Poland, the superb portrait of Count Stanislas Kostka Potocki on horseback, painted in 1781, one of the finest and most important works of the early period; it is an immense canvas measuring about 10 by 7 feet, and it could not be seen to better advantage.

David did his best work in the 18th century before he had become pompous and ultra-classical and that period is extremely well represented in the exhibition. Very interesting is the portrait of the painter's aunt, Madame Buron, painted in 1769 when he was only twenty-one and another early work of interest is the portrait of Sedaine, lent by M. Sortais. Neither, however, has the charm of the portrait of David himself at the age of about twenty-four (No. 26), one of the most attractive pictures shown; it belongs to M. Léonce de Joncières. The portrait of Larivossier and his wife is as monumental a work as that of Potocki; it was in the "Hundred Portraits," four years ago, and one is glad to see it again. There is no portrait in the exhibition of finer quality than that of Jacques Desmays, architect to Louis XVI and uncle of the painter, which is lent by M. David Weill; it was painted in 1782. But, if I had to pick out one picture, I should perhaps choose the group of Michael Gérard, deputy at the National Assembly of 1789, and his family, which comes from the museum of Le Mans; it is David at his very best.

Several museums have lent pictures, not all of them in France. From the Brussels Museum comes an admirable portrait of François Devienne, the composer, and the very fine "Death of Marat" painted in 1793, which was presented by David to the Convention. Among other male portraits of special interest are that of the Marquis de Sorcy de Thelusson, a most witty picture; a charming little portrait of a boy (No. 21) lent by the museum of Aix-en-Provence; and a superb unfinished sketch of Bonaparte as Premier Consul, which the Duchess de Bassano lends. Only the head is finished in the last picture, but what mastery it shows. I must not forget the interesting portrait of Pius VII and Cardinal Caprara, which is lent by an American, the Dowager Marchioness de Ganay.

David was, in my opinion, more successful as a painter of men than of women, but among the women's portraits exhibited are two or three fine examples. The finest is that of the painter's daughter, afterwards the Baroness Jeannin (No. 49), lent by Madame Bianchi together with some interesting portraits of other members of the family; this picture, which is quite unknown to the public, is a great work of art. There is also the excellent portrait of the Marchioness d'Orvilliers, née O'Reilly, lent by the Marquis de Turenne, the identity of which has recently been the subject of a lawsuit; a very short examination of the picture is enough to convince anyone that it is the original. These are the pictures which struck me most on a first and necessarily hurried advance visit, which I was able to pay this morning to the exhibition, by the kindness of M. Gronkowski, in order to speak of it in this letter.

The galleries devoted to the works of David's pupils are as interesting and instructive as those containing the pictures of David himself but I must leave them for another letter. All that can be said now is that there are paintings and other works by 46 artists who passed through David's studio, namely, Barbier-Walbonne, the Countess Benoit, N. J. Blaisot, Bouché, Lucien Bouchet, Cochereau, Couder, Debret, Delécluze, Drolling, J. G. Drouais, Claude-Marie Dubufe, Ducis, Duval Le Camus, F. X. Fabre, A. E. Fragonard (son of Jean-Honoré), Franque, Garneray, Gauffier, Gautherot, Baron Gérard, Girouet, Giroust, Grandin, Granet, Granget, Baron Gros, A. C. Guillemot, Harriet, Ingres, J. B. Isabey, Langlois, Madame Mongez, Navez, Odevaere, Paellinck Ponce-Camus, Abel de Pujot, Quay, Fleury Richard, Riesener, Rioult, Léopold Robert, Georges Rouget, Schnetz, and Wicar.

As a representative exhibition of Ingres was held in Paris only two years ago, he is chiefly represented by drawings, but there are some eight or nine paintings including the remarkable portrait of the painter, Granet, belonging to the museum of Aix-en-Provence, and a very attractive portrait of Madame Ingres lent by M. Lapauze. M. Lapauze has written an interesting preface to the catalog of the exhibition, but I cannot agree with his defence of David's pupils or his estimate of David's influence.

Three well-known pictures in the Picture Gallery and the Collegio del Cambo of Perugia, hitherto ascribed to Perugino, have now been assigned, by Professor Venturi, to Raphael. The trio consists of "Fortitude," now regarded as the first work of Raphael, executed when he was only seventeen years old, a "Christ in the Tomb," and a large fresco representing "The Prophets and Sibyls."

CHICAGO.

A more normal atmosphere pervades the Art Institute since the departure of the International Exhibition to Boston and but one new attraction is offered, along the line of modern art, that of the paintings by Frederick C. Frieseke whose list of honors is extensive. There are seventeen paintings hung, in which light and color are well exemplified. "The Garden Chair", "The Yellow Room", "Girl Sewing", "Breakfast in the Garden", "The Bird Cage", are especially attractive while the riot of flowers in path and clustered borders and garden stimulate with their color.

The watercolor exhibition remains to Apr. 27, as does The Rotary.

The paintings of Augustus Koopman at Moulton & Rickett's are strong compositions arresting attention. "A Sunlit Group," "The Tempest," the boat subjects, "Return of the Shrimpers," which won the medal at St. Louis, and "Night and Main," from the Corcoran Gallery exhibition, are notable among the group of twenty-eight. Eleven etchings are shown, which include "The Boat," "Low Tide—Etaples Set," acquired by the Luxembourg, Congressional Library and private collectors. A number of color emotions are displayed, brief but effective sketches for future compositions.

Aside from the Karl Anderson paintings, at Thurber's Galleries, which continue to attract, the important exhibition of the collection of S. Yamanaka, is arousing unusual interest in the remarkable bronzes, pottery, porcelains and other Oriental objects of art shown. Wonderful brocades, carved crystals and jades delight the eye; rare coloring of exquisite porcelains, patient modeling of grace in the pottery, suggestive of fascinating unobtrusiveness in color. One can find in this the most important collection ever seen in Chicago. There are boxes, vases, Hawthorne jars, cloisonne enamel, and carved jades and crystals, also rare rugs.

Humor as portrayed by Thomas Rowlandson, who was the friend of Jack Bannister, the comedian, and of the period of Reynolds, West and Gainsborough, is causing merriment in art circles.

This artist who saw humor in high and low life, will be shown at Reinhardt's Galleries until April 30.

The special collection of old and modern prints continues at the Roullier Galleries.

"Melancholia," the masterpiece, has an added interest through a recent finding of two other states which somewhat elucidate the complexity so long associated with this theme of discussion. Other works, equally as important as the present collection, will be on view, after April 23.

Flowers and color again draw attention at O'Brien's, where the forty pictures of beautiful gardens, many of them world-famous, are on until April 26. Among them the "Blue and Gold Garden, Blenheim Palace"; "Water Garden at Penshurst Palace"; "Dutch Garden, Easton Lodge"; "A Battlement Garden, Belvoir Castle," and "The Long Border, Welbeck Abbey."

The water-colors by Henry Bacon have been the recipient of unusual interest, and the time was all too short for the display at Anderson's Galleries. Their fine drawing and handling combined with the spirit of the desert and Egypt, and also those of Greece, appealed to many.

Mandel Brothers held a number of receptions in their picture salons, showing some interesting canvases by Henry Salem Hubbell, A. Leon Kroll, J. Carroll Beckwith, W. Merritt Post, Hobart Nichols, Jonas Lie, F. J. Mulhaupt, Eliot Clark, E. M. Scott, Olive Black and other American painters. The exhibition remains to April 26.

Giselle D'Unger.

BOSTON.

The Vose Gallery is showing until May 3, an important collection of old masters of the Spanish, German, Dutch, English and French schools. One of the most interesting of the exhibits is a "Madonna, Child and Saints" by the Master of Frankfurt.

Old Masters at Voses, and the newest of masters, the Cubists, etc., at Copley Hall on an early date make exhibits of striking contrast for the waning art season.

The exhibition of "The Ten" does not always get to Boston but the interest shown in it here is well testified

to by the number of people in the not overlarge Copley Gallery where the pictures are now shown.

Since the pictures were seen in New York there have been some changes, and reinforcements. Notably De Camp's superb portrait of Frank Duverneck, just back from Philadelphia, big, fine and sympathetic in rendering and conception. Tarbell's "The Dreamer" is not here. He shows instead "The Reverie" and "The Girl in Blue." These, too, are just back from the Philadelphia show. Alden Weir's "Landscape" and "Orchid" are also shown here.

Dewing is represented only by a small head in silverpoint.

There are a number of drawings. Attention is specially attracted by Mr. Benson's beautiful spirited studies of ducks and geese. His picture, "My Daughter," which won the Corcoran Prize, gains in beauty on being seen a second time.

The entire show, which constitutes Boston's most important art event of the year, when seen in New York, was described at length in a previous issue.

The exhibition of the Arts and Crafts Society at the Museum of Fine Arts, is meeting with great success. A recent addition, a volume loaned by Mrs. J. L. Gardner, contains a testimonial signed by many distinguished people, here and abroad, expressing their appreciation of the benefit Mrs. Gardner has conferred on the community in building her Fenway court. The volume was designed and executed by Mary Crease Sears and Agnes St. John.

A large collection of caricatures of theatrical favorites by Alfred Frueh, a young American artist residing at present in Paris, has been on exhibition at the studio of Henry Havelock Pierce. These original cartoons, sixty-five in number were exceedingly clever and amusing, the artist being endowed with a keen sense of humor, and equipped with a rather remarkable knowledge of draughtsmanship, which enabled him to give, in a few significant outlines, the most expressive and characteristic indication of individual traits and movement.

Among the actors to whose idiosyncrasies Mr. Frueh has paid attention in this series may be mentioned John Drew, W. H. Crane, Julia Marlowe, Lillian Russell, George Arliss, John Mason, Sarah Bernhardt, Ethel Barrymore, David Warfield and many others.

MUSKEGON (MICH.).

A Michigan Federation of Art has been formed, and Mr. Wyer, Director of the Hackley Art Gallery here, has been elected Chairman of the Exhibition Committee.

The first exhibition of the Federation, arranged by Mr. Wyer, started on circuit March 20, at Saginaw. Mr. Wyer, as Chairman, was present in Saginaw at the opening and gave a talk to the members of the Saginaw Art Club. From Saginaw the pictures go to Grand Rapids, Jackson, and Kalamazoo, finishing up the circuit here. There is great interest taken in these exhibitions and from present indications a large number of the other Michigan cities will join in the second circuit to be held next Autumn and for which Mr. Wyer is already making plans. This second circuit will begin at Ann Arbor, in October, when a convention of seven thousand teachers will meet there.

At present the Hackley Gallery is holding an interesting exhibition of Jerome Blum's work, together with an exhibition of Alyn Williams' miniatures. Jo Davidson, the impressionist sculptor, is sending down a large and important exhibition as soon as his show is over in Chicago.

MILWAUKEE.

The Milwaukee Art Society has just sold, from the present exhibition of "Painters of the Far West," E. Irving Couse's Pueblo Indian subject, "The Weaving of the Wedding Gown."

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NEMES COLLECTION SALE.

Paris, April 10, 1913.

As already announced by cable in the ART NEWS the collection of Herr Marcell von Nemes, of Budapesth, recently been exhibited at the Dusseldorf Museum, will be sold here June 16-17 in the Manzi Gallery, rue de la Ville-l'Evêque, where the Rouart sales were held in December. It will thus follow the Steengracht sale and both auctions will be as sensational as was the Doucet last year. MM. Lair-Dubreuil and Henri Baudoin will be the auctioneers and the arrangements have been made by M. Kleinberger, as "expert," who will have associated with him MM. Féral, Durand-Ruel and Bernheim-Jeune.

What makes the von Nemes collection remarkable is its unusual variety as it includes works by masters of almost every school, from Botticelli to Van Gogh. Side by side with fine examples of the Old Masters are equally fine pictures by the most modern of French painters. No adequate idea can be given in the space available here of the wealth of the collection, which includes about 130 pictures, nearly all of importance, but a summary account will give some indication of its artistic value.

Flemish and German Primitives.

There are only two primitive Flemish paintings, both examples of that charming Bruges master, Gerard David, one a beautiful little "Virgin and Child" in a landscape, on a panel measuring 17 by 10 in., which formerly belonged to the Carmelite Convent at Salamanca, to whom it was given in 1630 by Maria van Mol, of Antwerp, widow of a secretary of the Statthalter of Flanders, who herself became a Carmelite after the death of her husband. The other panel by Gerard David, which is larger (22x25 in.) represents the "Descent from the Cross." It was formerly in the collection of Cardinal Despuig, at Palma, in Majorca, then in that of the Comtesse de Béarn at Paris, whence it passed to America, where it may now possibly return.

The German Primitives include a "Venus and Cupid" by Hans Baldung; two excellent examples of Bartholmaüs Bruyn, one a fine portrait of a man, the other a picture of St. Anne with the Virgin and Child, and the donor and his patron saint, and one example each of the elder and younger Cranach.

Early and Later Italians.

Botticelli is represented by an important fresco (61x54 inches) representing the Birth of Christ, formerly in the collection of Sir William Abdy, and there is a beautiful "Virgin and Child with a Donor," by Giovanni Bellini (signed), on a panel 36x28 in. A fine and characteristic portrait of a man by Cariani, a "Pieta" by Mainardi, a "Virgin and Child" of the Florentine school and works attributed to Agnolo Gaddi and Giambono are also included.

Of later Italian painters, Tintoretto is strongly represented by a "Resurrection" and a "Woman Taken in Adultery," both very important, and a magnificent series of four portraits of men. There is a strong portrait of a man by Moroni, an important "Virgin and Child" by Paul Veronese (formerly in the collection of Lady Milford), and two works by Bassano, one an attractive landscape with large figures. Of 18th century painters, G. B. Tiepolo and Guardi are each represented by one example, the former by a tiny "Assumption" (14x11 in.), formerly in the Weber collection; the latter by a picture of ruins.

XVII Century Dutch and Flemish Pictures.

There are three examples of Rembrandt, an important and well-known portrait of the artist's father, formerly in an English collection, one of the finest works of the first period; a study on panel, for the head of one of the elders in the "Susanna" of the Berlin Museum; and another small study, also on wood, of the head of a man with a hat, painted about 1650-51. The last two are not cataloged in the existing edition of Dr. Bode's work on Rembrandt, but he has recognized them as original works of the Master, and they are included in a new volume, now in the press. Rubens is represented by a large portrait on canvas of Archbishop Anthony Trieste, formerly in Sir George Douglas Clerk's collection, and three paintings on oak panels. The small panel representing the "Woman of the Apocalypse," was formerly in the Weber collection, and that of the Entombment in the collection of M. Jules Porgès,

at Paris. The third panel is a portrait of a woman, a study for the portrait in the Dresden Gallery.

The fine portrait of Cardinal Domenico Rivarola by Van Dyck was bought by Herr von Nemes from M. Sedelmeyer of Paris; and is the only work by the Master in the collection. Still finer is the superb portrait of a man by Frans Hals, signed and dated 1634, another purchase from the Weber collection.

Among other portraits are a family group by Nicholas Maes, a small portrait of a woman by Terburg, and a large portrait of a woman attributed to Jacob Gerritz Cuyp. Of Albert Cuyp there is an attractive landscape, formerly in the Pereire and Camondo collections at Paris, and the collection includes examples of Thomas de Keyser, Teniers, Snyders, Siberechts, Fyt, Duck, Brekelenkam, Adrian van Ostade, Philips De Koninck, Philips Wouwermann and Van Beijeren.

Early Spanish Master Works.

This school is one of those most strongly represented in the collection. There are no less than ten works by Greco, all of the best period. The rise in money value of pictures by Greco within the last few years has been enormous and, as so many works of the master have never before been included in a sale, the coming event will afford a good opportunity of testing their market value. The "Magdalen," which formerly belonged to the late M. Stchoukine, of Paris, is a very beautiful picture, but not so beautiful as the "Holy Family," painted

picture of the XVII century, a small painting by Le Nain.

XIX Century French School.

Conspicuous among the modern works is the series of ten paintings by Courbet, some of them masterpieces. The comparative neglect of Courbet by collectors of modern pictures, who have preferred to him artists immeasurably his inferiors, is possibly due to the undoubted fact that he was unequal, and also to his large production. It will sooner or later be generally recognized that, at his best, Courbet is a greater artist even perhaps than Corot at his best, certainly greater than Rousseau, and far superior to Daubigny, Diaz and the rest of the 1830 school. Already the price of Courbet's pictures is rising rapidly and the Nemes sale will probably see a further advance. Such pictures as the wonderful painting of a nude woman reclining, formerly in the Prince de Wagram's collection, the portrait of two young girls from the same collection, the family group, and the portrait of M. Marlat, show Courbet at his best as a painter of the figure. There are also three superb landscapes (one of which came from the Wagram collection) and one of the sea in which Courbet excelled.

A delightful figure picture, the portrait of Madame Gambey, and a charming little "Canal in Picardy," which was in the Corot sale in 1875, are the only examples of Corot. There are two very important works by Manet, the "Parisian" (portrait of Hélène Andrée) and the "Rue de Berne" from the Pallerin collection, as well as a small but beautiful still-life, a study of the negress in the "Olympia" and a portrait of M. Georges Clemenceau, the ex-Premier.



STATUE IN WOOD (LATE XV CENTURY).

In Dr. Oertel Collection Sale at Lepke's Kunst Auction Haus, Berlin, May 6.

about fourteen years later, in 1592-1596. The former is N° 319 and the latter N° 310 in Senor Cossio's standard work on Greco. Another very fine example is the "Immaculate Conception" (Cossio, N° 115).

Portraits by Greco are scarce, and there are two in the collection, one of Aloysius Gonzaga (Cossio, N° 324), formerly erroneously called a portrait of Ignatius Loyola, and another of Cardinal Nino de Guerevara, the inquisitor (Cossio, N° 307). The other works by Greco represent "Christ Bearing the Cross," "The Annunciation," "Christ in the Garden," "St. Andrew" and yet another "Holy Family," painted about 1604, that is to say, of the same period as the "Holy Family" belonging to the Hispanic Society of America.

A beautiful and very important "Virgin and Child" by Murillo and six works by Goya complete the representation of the Spanish school. The "Children Playing" of Goya, is a delightful picture, intensely modern in feeling, and "The Drinkers" is a very important work. The portrait of Gasparini is also an important example, but I prefer the two sketch-portraits, especially that of Dona Joaquina Candado. The sixth Goya belonged to the late M. Stchoukine; it is a large picture representing a Carnival, and is of admirable quality.

XVIII Cent. English and French Works.

Two excellent portraits of men by Raeburn, a portrait of the fourth Earl of Guildford by Lawrence, and a painting attributed to Constable, are the only pictures of the English school owned by Herr. von Nemes. The French school of the XVIII century is represented by a signed still-life by Chardin and a portrait of a woman by Nattier, signed and dated 1728. There is one French

FOREIGN AUCTIONS.

On Apr. 23 the Helbing Gallery, Munich, will offer the collection of modern masters belonging to R. Moelenaer, Berlin, as well as the pictures from the succession of Rudolf Maison.

At Cologne on May 7, Matth. Lempertz will offer a collection of Old Masters. The same firm will sell on Apr. 29-30 at Bonn, the pictures and other objects of art, from the hunting lodge of Max Franz, the last Electoral Prince of Cologne.

Munich—On April 14, Otto Helbing offered the Nagel collection of Masonic and other medals; while during the month the Galerie Helbing will offer the collection of paintings of the late Professor Rudolf Maison of Munich.

Frankfurt—During this month F. C. A. Prestel will sell the second part of the Noll collection of 19th century pictures.

Cologne—During April, Math. Lempertz will offer the oil paintings by modern masters from the collection of August Stein of Dusseldorf.

Berlin—R. Lepke sold April 3-4 the Schulz collection of furniture, bronzes, carpets, etc., and will offer, April 23d, the F. A. Parpart and English collections of coins. Gebr. Heilbron offered April 15, works of art by Professor Gustav Eberlein. On May 19-24, Amsler & Ruthart will offer the graphic collections of the late Dr. Weber, Hamburg.

Leipzig—C. G. Boerner sold March 31 and following days, collections of prints, books and mural works.

OLD MASTERS SOLD.

A dramatic incident occurred on April 11, at Christie's, at the sale of Old Masters from the collection of the late John R. Holland and anonymous sources, when a small picture, "The Interior of an Apartment," was unexpectedly bid up to \$22,050. The auctioneers evidently did not regard the picture as important, and they did not make any special mention of it in the catalogue. The secret of the eagerness, which puzzled many of the non-bidders, was that it was recognized by two or three more knowing ones as a fine specimen signed by Pieter de Hoogh with an authentic history. It is No. 60 in Smith's catalogue raisonné, where it is fully described and traced back to the Jan Pekstok sale in Amsterdam in 1792 (price 231 florins); the Eckhardt sale in Amsterdam in 1842 (price 810 florins), and P. Voute sale in Amsterdam in 1845 (price 800 florins). The picture was then bought by one Burton, whose name suggests that he was an Englishman, who probably brought it to England, where it remained unknown until it was discovered at Christie's. The wrong attribution is the more inexplicable, as the picture was fully signed.

A portrait by F. Bol signed and dated 1644 went to the Agnews for \$4,725. Asher Wertheimer paid \$27,300 for a portrait by A. Cuyp. Romney's "Portrait of a Girl in White" went to W. B. Paterson. Fragonard's "Fountain of Love" went to the Agnews for \$5,250, who also secured a few good small Guardi's. Colnaghi and Obach paid \$5,775 for a "River Scene" by Van Goyen and \$2,677 for "Venice" by Guardi. Other purchases by W. B. Paterson were Guardi's "The Dogma" and "Venice" for \$2,520 each.

CHATEL COLLECTION SALE.

The art property of the late M. Chatel of Lyons, comprising paintings, marbles, bronzes, tapestries, antique furniture, etc., was sold at the Hotel Drouot, Apr. 12, for \$48,000.

A mahogany chest of drawers standing almost three feet high brought \$1,980. The chest is in the shape of a half moon and the front is divided into two drawers and two cupboards with side doors. A portion of a large finely woven tapestry depicting "Abraham in the Desert" fetched \$1,860. A cylindrical mahogany bureau of the Louis XVI period brought \$1,360. A pair of andirons of chased and gilt bronze, Louis XVI, brought \$1,300. A large rectangular tapestry with a scene from the life of King David fetched \$1,260.

THREE COLLECTIONS SALE.

Antique draperies, cabinetry and other art objects from the estates of the late George W. Crossman, R. J. Dunlap and Richard Mortimer were sold last week in Silo's Fifth Avenue Art Galleries. The total realized was \$40,864. Mrs. J. Peter Hoguet paid \$1,294 for a three-piece Italian Renaissance library suite. A Flemish tapestry went to Mrs. J. N. Jenkins for \$700. Mr. G. L. Armstrong gave \$750 for suite of Louis XV armchairs. A pair of old Brussels lace draperies went to Mrs. A. Plass for \$130.

IMPORTANT GERMAN SALE.

One of the most important sales to be offered by Lepke's Kunst Auction Haus, Berlin, will be that of the collection of Dr. Oertel of Munich to take place May 6. This collection comprises sculptures in wood of the 13th and 16th centuries and includes the work of the leading German sculptors of the late Gothic and Renaissance periods. A notable piece is the group of three female half-length figures belonging to the end of the 15th century, which is illustrated in this issue.

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The two days' sale at the Plaza ballroom, Apr. 14 and 15, by the American Art Association, of the paintings of the old and modern schools, together with three Barye bronzes and a number of autograph letters of the Barbizon painters and other celebrities resulted in the grand total of \$155,135. The paintings, bronzes and letters were sold by the estates of the late Charles Clark and Sue McLure Clark of St. Louis, H. Victor Newcomb, Peter Hassinger, Edwin Thorne and Messrs. Stanley P. Gifford and W. Beach Day by order of Messrs. Cardoza and Nathan, attorneys.

The ballroom was half filled at the first session, Monday evening, and the bidding at times was dull. The best price received, \$1,500, was given by an anonymous buyer for a Barye bronze, "Panther Seizing a Stag," and the lowest price, \$35, was paid by Mrs. Benjamin Thaw for a pastel by Everett Shinn, "The Red Dress."

The list of pictures and other objects, with size, buyers' names (when obtainable), prices follows:

First Session.

R. A. Blakelock, "Indian Encampment," (2½x-6¾), Geo. B. Wheeler.....	45
G. Michel, "Approaching Storm," (9½x15¾), I. Friedenheith.....	65
B. E. Fichel, "The Toast," (12½x10), J. J. Sowney.....	165
T. Cederstrom, "The Musician," (14½x9¾), Bernet (agt.).....	230
L. Bakalowicz, "Cardinal's Pets," (8½x10½), Springer.....	70
E. Sanchez-Perrier, "Vue d'un Village," (8¾x-10¾), M. Tanenbaum.....	300
J. J. Henner, "Female Head," (11x8½), H. Henderson.....	265
L. Chialiva, "Contemplation," (13½x11), A. Rudert (agt.).....	95
L. Jimenez, "Companions," (15x10), J. Noonan.....	95
J. Beraud, "Scene Ave. Alexander III—Paris," (16x11), Kraushaar.....	125
A. Segoni, "Drinking Scene," (11½x16½), M. Unknown.....	95
Unknown, "Portrait of a Lady," (16x12), Lanthier.....	75
Unknown, "Harbor View," (11x18), J. J. Thompson.....	40
R. C. Minor, "Approach of Evening," (12¼x-16¼), G. H. Ainslie.....	210
G. Inness, Jr., "Salting the Sheep," (18x14), Schultheis.....	60
Wm. Hart, "Summer Time," (15x19½), Bernet (agt.).....	460
De Metz, "Perplexed Musician," (14¾x18), A. Rudert (agt.).....	35
F. Schleinger, "Getting Ready for Dinner," (19x15), Lanthier.....	160
F. Cachoud, "Vieille Grange au Clair de Lune," (14x20½), Holland.....	70
T. Cederstrom, "A Good Story," (21x15½), J. Thorne.....	260
G. H. McCord, "On the Beach," (14x20), A. H. Friedealy.....	35
E. Shinn, "Red Dress," (18x22), Mrs. Ben. Thaw.....	35
J. H. Boston, "Moonlight," (18x22), I. Friedenheith.....	85
A. Parton, "Woodland Pool," (24x18), M. Tanenbaum.....	95
A. Casanova Y Estorach, "Anticipation," (22x-17), Bernet (agt.).....	325
C. Von Bergen, "Knitting Lesson," (22x17¼), Lanthier.....	200
Domingo-Munoz, "The Spy," (18x24), M. Hart.....	230
L. Hartmann, "Plowing," (15½x27), Schultheis.....	350
H. W. Ranger, "Landscape," (18x25½), S. Rosendale.....	450
G. H. Smillie, "In Westchester Co., N. Y.," (18¼x26½), J. J. Sowney.....	120
D. R. Knight, "Rural Courtship," (26x21½), John Levy.....	570
G. H. McCord, "Lighthouse—Moonlight," (20x-30), S. J. Kane.....	110
Wm. Ritschel, "The Hour Between," (20x29½), Chas. Ikle.....	40
F. Vineau, "Fortune Teller," (23½x28½), D. J. Getfen-Danner.....	220
S. Barbudo-Sanchez, "In Honor of His Eminence," (21½x33¼), S. Schulz.....	310
G. Jacquet, "Romance," (23x23¼), Edward Brandus.....	600
F. Thaulow, "Sunset on the River," (25½x32), Holland Gallery.....	510
P. Gazet, "After the Review," (22x34), J. J. Sowney.....	210
English School, "Portrait of Margaret Bryan," (30x25), R. F. Phifer.....	235
Spanish School, "St. Cecilia," (36x28¾), Knoedler & Co.....	500
French School, "Louis XIV," (35x27½), Springer.....	150
R. C. Minor, "Cradle of the Hudson," (26x-36), J. J. Sowney.....	625
R. W. Van Boskerck, "Sussex Cottage—Pulborough, Eng.," (24x36), Holland Gallery.....	235
C. T. Chapman, "Bonhomme Richard and Serapis, Sept. 23, 1779," (32x26), Springer.....	120
E. Schleich, "Thunderstorm," (18½x33), Schultheis.....	850
F. Soulaicrux, "Here I Am," (35x20), D. L. Freedman.....	210
A. Penot, "Rieuse," (28½x36), M. Hart.....	305
L. Doucet, "Five O'Clock Tea," (24x36½), A. Rudert (agt.).....	230
H. B. Jones, "Brook in Early Spring," (24x-40), J. J. Sowney.....	350
H. Chase, "Riding at Anchor in a Gale," (40x-30), A. Rudert (agt.).....	425
F. Thaulow, "Bridge at Beaulieu," (29x36½), John Levy.....	2,075
J. R. Goubie, "The Falconers," (35x51½), Holland Gallery.....	405
M. Leloir, "La Dernière Gerbe," (71x110), J. J. Given.....	375
Ribera (school of), "The Anatomist," (54x38), S. Schwartz.....	275
Barye Bronze, "Lion Crushing a Serpent," (10½x14), Geo. B. Wheeler.....	760
Barye Bronze, "An Elephant Crushing a Tiger," (8½x13½), Geo. Petit Galerie.....	675
Barye Bronze, "Panther Seizing a Stag," (14½x-22), Seaman (agt.).....	1,500
N. Wattiaux, "Vulcan Harkening to Venus," (8x12), D. L. Freedman.....	30
Etching by J. F. Millet, Higginson.....	60
Etching, Portrait and Autograph of J. L. E. Meissonier, Klackner.....	20
Etching, Portrait and Autograph of J. F. Millet, A. W. Everts.....	50
Engraving, Autograph Letter with Portrait of C. F. Daubigny, Knoedler & Co.....	30
Etching, Autograph Letter with Portrait of J. B. Corot, Knoedler & Co.....	160

Bust Portrait of Sir Thos. Lawrence, Knoedler & Co.....	30
Etching Portrait and Autograph of Victor Hugo, Mrs. G. A. Wood.....	45
Portraits and Lock of Hair of Queen Victoria, Rudert (agt.).....	35
Portraits of the Empress Josephine, with Medallions of Napoleon, Rudert (agt.).....	40
Portraits of Du Barry, E. F. Bonaventure.....	20
Portrait and State Paper of Queen Elizabeth, Rudert (agt.).....	35

Second Session.

The attendance at the second session, while not much larger than the first night, probably due to the inclement weather, showed more enthusiasm. The first canvas to bring spirited bidding was Mauve's "Sheep in the Heath." This was started with a bid of \$2,000 and was finally knocked down to Mr. Knoedler, for his bid of \$11,200. Again came spirited bidding when the silvery Corot, "L'Arbre Tombe en Travers de la Riviere" was next put up and which went for \$20,000 to Mr. Edward Brandus who was bidding for the Georges Petit Galleries of Paris. No one seemed to want the "portrait of Gen. Henry Knox," by Gilbert Stuart, which was sold to Mr. T. Ellis for \$2,500—the first bid. An interesting item sold was Sorolla's "Child on Beach," which went to Mr. H. P. Eells for \$1,450. This is the first Sorolla ever sold at auction in America.

The detailed list follows:

J. R. Goubie, "End of the Ride," (14x11), E. F. Alber.....	320
E. A. Schmidt, "The Armorer," (9x7), J. J. Sowney.....	120
G. Inness, "Sunshine and Shadow," (12½x15), Singer.....	350
A. H. Wyant, "County Kerry," (12x20), P. W. Rouss.....	975
R. C. Minor, "Springtime," (11½x15½), M. Tanenbaum.....	285
J. F. Murphy, "Sunset," (7x10), Schultheis.....	475
J. Pokitonow, "Dutch Hunter," (7x13¾), M. Tanenbaum.....	260
J. B. Greuze, "Pensiveness," (6x4½), Rudert (agt.).....	155
Diaz, "Brook in the Wilds," (5x7), P. W. Rouss.....	220
Fortuny, "Spanish Lady with Fan," (12x8½), Seaman (agt.).....	375
C. E. Jacques, "Sheep in Winter Quarters," (8x10½), E. J. Cornish.....	600
A. Mauve, "Old Coach in Snow," (10¾x13), Eugene Glaenzer.....	1,625
P. D. Trouillebert, "Landscape," (13¼x11¼), A. A. Healy.....	90
A. Mauve, "Dutch armer's Team," (9½x15), N. A. Groen.....	3,000
E. Fromentin, "Passing the Ford," (14¼x-10¾), Knoedler & Co.....	2,400
J. J. Henner, "Tete Rouge," (17½x12¾), P. W. Rouss.....	1,225
Diaz, "Moorish Children," (11x17), Knoedler & Co.....	1,200
J. B. Corot, "Bend of the River," (13½x-18½), John C. Tomlinson.....	5,200
J. Dupre, "The Old Oak," (15½x21¼), Knoedler & Co.....	5,600
H. Harpignies, "Menton-Cap Martin," (14½x-20½), Knoedler & Co.....	1,000
D. R. Knight, "Harvester Girl," (22x18), Sylvester.....	550
F. Roybet, "Game of Cards," (18x22), Bernet (agt.).....	850
F. Thaulow, "The Mill," (21¼x25½), P. W. Rouss.....	900
G. H. Bogert, "New Moon," (20x30), J. J. Sowney.....	220
L. Chialiva, "The Shepherdess," (28x21), Schultheis.....	200
Rembrandt (school of), "Old Man," (21½x-19), Edward Brandus.....	160
Ghirlandajo (attributed), "Virgin and Child," (28x22), Sylvester.....	260
J. S. Chardin, "Marquis De Launay," (28½x-23), Sylvester.....	500
J. Hoppner, "Elizabeth Sufnell," (30½x25½), Seaman (agt.).....	1,500
English School, "The Hon. Sherson," (30x25), Robt. F. Phifer.....	500
Jan Van Mabuse, "Virgin and Child," (35½x-23), Edward Brandus.....	1,000
F. Thaulow, "River Arque in Autumn," (23½x28½), P. W. Rouss.....	1,175
A. Schreyer, "Wallachian Convoy in Winter," (20x33), Knoedler & Co.....	3,500
F. Ziem, "Grand Canal, Venice," (25½x31¼), T. Robinson.....	1,200
H. Harpignies, "The Rhone—Suburbs of Beaucuire," (26x32), Knoedler & Co.....	5,900
A. Mauve, "Sheep on the Heath," (18x31½), Knoedler & Co.....	11,200
J. B. Corot, "L'Arbre Tombe en Travers de la Riviere," (20x32), Geo. Petit Galerie.....	20,000
J. C. Cazin, "Windmill and Cornfield," (25½x-31½), Martin Beck.....	6,600
C. E. Jacques, "Under the Oak Trees," (30x-25½), Knoedler & Co.....	5,500
E. Van Marcke, "Noontime Drink," (32x25½), E. J. Cornish.....	5,600
L. A. L'Hermite, "The Gleaners," (20½x-38½), Martin Beck.....	7,500
C. E. Jacques, "Approaching Storm," (29x-39½), Holland Gallery.....	2,150
G. Boldini, "Highway of Combes-La-Ville," (27x39½), Eugene Glaenzer.....	2,100
Velasquez, "Temple of the Winds," (25½x42), Sylvester.....	250
F. Guardi, "Venice—Santa Maria Della Salute," (32½x41½), Edward Brandus.....	800
J. L. Gerome, "Lion Looking for Prey," (24½x43), Rudert (agt.).....	3,000
P. J. Clays, "Calm Day on the Escout," (30x-40), John C. Tomlinson.....	2,050
A. Schreyer, "Arab Cavaliers—Chief's Staff," (28x40), Holland Gallery.....	4,000
Th. De Bock, "Sunset—Cattle by Pool," (29½x45½), A. A. Healy.....	2,100
Wm. H. Howe, "Landscape and Cattle," (34x-46½), M. Hart.....	975
A. Schreyer, "Arabian Horsemen," (34x46½), Holland Gallery.....	6,100
J. Sorolla, "Child on Beach," (32½x50½), H. P. Eells.....	1,450
W. A. Bouguereau, "Song of the Shell—Nude," (52x34), D. G. Dery.....	3,200
E. Fromentin, "Horse Market in Algeria," (40¾x58½), Knoedler & Co.....	5,500
G. Stuart, "Gen. Henry Knox," (50x39½), T. Ellis.....	2,500
French School, "Clemency of Coriolanus," (39x53½), Edward Brandus.....	150
English School, "Nell Gwynne," (50x40), Edward Brandus.....	300
Grand total.....	\$155,135

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AROUND THE GALLERIES.

Mr. Fritz Steinmeyer, of Bohler & Steinmeyer, sails on La France on Tuesday.

As announced, Mr. Roland Knoedler sails on La Provence on Thursday next.

Owing to an unexpected business engagement which requires his presence here, Mr. H. Van Slochem was obliged to postpone his sailing.

Mr. Carl Henschel, of Knoedler & Co., has engaged passage and will sail May 13.

At the C. J. Charles Galleries, 718 Fifth Ave., the Banqueting Hall from Rotherwas House, the ancient seat of the Bodenham family near Hereford, England, which has recently been imported, continues to attract a large attendance of lovers of early English architecture and furnishings, of which this room is so rare an example.

The exhibition will continue until June.

As an indication of the growing demand for decorated pianos, the art department of Steinway & Sons, 109 E. 14 St., has recently produced a highly decorated piano, of the Adams period, as a characteristic accessory for a music room in an important home in the West.

FAMOUS ANTIQUES FOR SALE.

A special cable despatch to the "Sun" from London states that the famous collection of Egyptian antiquities of William Matthew Flinders Petrie, professor of Egyptology at University College, London, is for sale. Prof. Petrie has offered it to University College for \$29,925. If the offer is not accepted by June the collection, it is inferred, will be placed on the market, though not at any such figure as the one mentioned.

AN UNUSUAL SALE.

Messrs. H. O. Watson & Co., having decided to devote themselves to genuine early antiques, are eliminating from their large and valuable stock of furniture and art objects, the modern and composed pieces, which they have and which they will sell at auction, at Silo's Fifth Avenue Art Galleries, 1-5 West 45 St. (at Fifth Ave.) on the afternoons of Friday and Saturday next, April 25 and 26. The art objects will be on exhibition beginning Monday. This sale offers to collectors, architects and others who intend building houses, an opportunity to secure many desirable accessories for the home.

Art lovers will remember the old home of H. O. Watson & Co. at 16 West 30 St., with its "sunken Italian gardens," which were the pride of the late Mr. H. O. Watson, hung with the decorative paintings of Italian workmanship, and here and there, fine pieces of Italian embroidery and furniture.

Besides the Italian decorative paintings, torcheres, tables, chairs, etc., the sale will also include furniture, furnishings, cabinet-pieces, etc., of the French periods, by such masters as Millet, Lincke, Jensen and others, together with French tapestry sets, mounted vases and clock sets. Choice pieces of the English period will also be included in the sale.

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